

FICTIONAL SYMBOLISM XIX -- ROWENA: A CONCEPT OF INSPIRATION

Marc Edmund Jones

This lesson is an analysis of the structure of human relationship dramatized in *Ivanhoe* by Sir Walter Scott. The thread of life revealed in the story is centered in the fair Saxon maiden, Rowena, or a purely negative figure in and through whom the whole of the plot is activated. Thus *Ivanhoe* himself first leaves home on her account. Through love for her he draws both king and outlaw, and a host of minor characters, into the events following his return. Nor does she any the less influence the Knight Templar and the Jewess the expression of their real character. Here indeed is an ideal presentation of the root idea of inspiration. Uninvolved itself inspiration yet involves everything. It is the pure catalytic. And this is so because inspiration per se exists on the strength of that which is placed in it by the things to which it is inspiring for good or bad. Of itself it is wholly passive and nonexistent. Consequently in life the most inspiring figures and those of the greatest and most eternal significance are those whom it is the most difficult to touch or reach by any sort of personal or really warm contact. Here is the spiritual coldness or detachment properly understood. Of the characters drawn into the story the most interesting by far of course is the redoubtable Richard Plantagenet, Coeur de Lion, king of England already introduced in this series from a wholly different point of view in *Richard Yay-and-Nay*. He first appears in proper romantic fashion as the sluggish Knight or black knight. The very lack of self-seeking in his prowess in this guise brings him a prize in the tournament, but he has left and it cannot be given to him. But in the incident the power of a real and not a posed or assumed impersonality is seen.

The proper recipient of the prize is Wilfred *Ivanhoe*, the hero of the book and its central figure apart from the passive Rowena. Appearing as a palmer pilgrim, and gaining his armor as the result of his kindness to the Jew, Isaac, he enters the lists as the Disinherited and promptly antagonized Prince John who is making a play for the throne of his supposedly absent brother, Richard. This is as it should be, for Richard and *Ivanhoe* are loyal admirers of each other and have fought side by side in the Holy Land. With Prince John the enmity of his able fellow-conspirator, Waldemar Fitzurse, is gained, but a very powerful friend is won in the yeoman Locksley better known as Robin Hood of Sherwood Forest. Both *Ivanhoe* and Richard gain an insight into the heart of England among the outlaw followers of Robin Hood. Indeed, the possession of a cause in common, and the willingness to fight and struggle until death if need be for a conception, is right. It is the only true basis of any real

fellowship among men. It is that complete immolation of pure personality or lower self in a higher and eternal cause that is perhaps seen at its extreme degree among the Brothers of the Lodge, individuals who have fought and struggled side by side for literally thousands of years. In Friar Tuck is seen the breaking down of superficial standards in the light of greater ones. The miller and Alan-a-Dale and others of the merry men lend fascinating color to the book for all the lack of real art in its writing and in the capture of Torquilstone is symbolized beautifully the sheer inherent power of inner over outer strength.

Among the Saxons or Anglo-Saxons as opposed properly to the Normans is pictured interestingly the commonest of all human traits or the determination of those forced to accept a lower stratum of social classification to ape the so-called higher classes rather than establish that constructive self-sufficiency that commands its own recognition from life upon its own basis. Cedric of Rotherwood is more intolerant in his smaller sphere than those who his over-lords by right of conquest he opposes and criticizes so bitterly. Wamba the son of Witless and a clown belonging to the franklin Cedric, is as appealing a character as any in the book. He is a symbol of life at its lowest stage of seeking. Athelstane, the lazy Saxon royal heir, ends his days as insignificantly as he lives them, but Wamba and also the loyal slave Gurth who runs away to attend Ivanhoe are richly rewarded when the Norman-influenced Ivanhoe at last brings his stubborn father to the light of proper realization of social values.

Life's reaction to the situation here dramatized is made manifest in the nineteenth principle of relational being, the worth of enemies. In this point inspiration is seen in terms of good out of evil. Great individuals may preponderantly create and hold worth-while friendships, but yet they are to be known by their enemies and by their capacity and willingness to refuse to compromise themselves in any currying of favor and paying of cheap tribute to small minds and motives. Brian de Bois Guilbert of the Knights Templars is a consistent and ideal villain and one who really wins the reader for the fidelity he shows to his own desires black though they may be. Prior Aymer and the dissolute clergy who aid Guilbert but portray a phase of a sycophantic life with which the world could easily dispense exactly as the Grand Master Lucas Beaumanoir excellently portrays the bigotry of all ages. Most enemies are actuated by a clash in self-interest rather than by personal bias, and so may be won over by the clever aspirant. Thus Maurice de Bracy and his Free Companions are psychologically captured by King Richard. Reginald Front-de-Boeuf symbol of feudal cruelty is merely a bovine product of circumstances, as is his evil star, Dame Urfried or the Saxon Ulrica. These pass easily in and out of the picture and like many an average person are more color than an integral part of things.

The personal reaction to the thread of life here uncovered is brought out in the nineteenth allegory or persecution as it reveals itself to be a vicious cycle. Isaac the Jew of York is the figure around which this element turns. As the story shows in his case, persecution is ever for the gaining of an interest. The Jews were persecuted for their money, and yet this money which was such a curse and generally so useless a commodity to them in the face of death and numberless prohibitions was the more unremittingly sought by the Medieval Hebrews as it increasingly cursed them. And this was despite the fact that in prior generations the Jew as a people was a scholar and interested in philosophy, and so thoroughly despised the Greek who held the prior role as the money merchant of the world. Isaac wavered in the case of Ivanhoe, but humanlike he could not turn away from the truly human urge to invite trouble. This he did immediately, with real success. Rebecca is used by the author to reveal the better side of Jewish temperament. For each gold piece squeezed and sweated by her father the girl scattered three broadcast. Futile was her romance with young Ivanhoe, fetal her capture of the black heart of Brian de Bois Guilbert and unrequited her genuine generosity with the passive Rowena, but at the end it is a question if Rebecca was not the happiest of all the characters. Her treasures lay in inner realms of eternal realization and content, and her inspiration still lay ahead and unattained.

SUGGESTIONS FOR REVIEW AND APPLICATION

- (1) Why does a negative figure such as Rowena ideally present the root idea of inspiration?
How well could a more active character accomplish the same?
What then best stimulates inspiration?
- (2) What is a real impersonality, as seen in Richard?
What is the deeper significance presented by the racial contrasts of Saxons and Normans?
How and through what character is this done?
- (3) How are enemies presented in this story? How gained?
Of what service?
- (4) How does persecution such he is seen in the story furnish an interesting and useful allegory for the seeker?
- (5) What part does Rebecca play? To what end?
- (6) What makes a book popular? What makes it live? Why do you think this story was chosen to symbolize a concept for the seeker's use? What fundamental, over-all purpose has been exemplified through this lesson?

FICTIONAL SYMBOLISM XX -- CRUSOE: A CONCEPT OF IMPULSE

Marc Edmund Jones

This lesson is an analysis of the structure of human relationship dramatized in *Robinson Crusoe* by Daniel Defoe. The thread of life revealed in the story is centered in the only actual character of the book or Crusoe himself since the others are little more than puppets and more often than not go unnamed. But if a very important actor in the drama may be so personified, the eternal sea far more than Crusoe is the nucleating element of the narrative. Its restless waves and its mounting terrors call as irresistibly to these various puny men as the larger cosmic ocean is forever beckoning every last living atom again and again into manifestation. This story is a story of impulse, or response to things unknown and unseen. It is the narrative of every soul that finds itself ever unsatisfied with the normal prerequisites and rewards of life. The father and mother of Robinson and his home environment provide the molding influence in the development of his impulse. Determined to go to sea he chafes constantly under the repression of his desires, and finally yields to the importunities of another boy who is the son of a sea-captain, and runs away from home to meet the first of his misfortunes. His companions tell him that this first wreck is an omen, and that he is not meant for the sea, but he is afraid and ashamed to return home and instead ships again for voyages of adventure and promptly falls in the hands of a Turkish rover by whom he is held captive. Escaping from this bondage with a fellow-slave whom he makes his own boy or chattel, he makes his way to Brazil and succeeds in setting himself up as a ranch owner and planter. But the cost of slaves needed for labor on the plantations leads a number of the planters, hearing Crusoe talk of the slave trade and his experiences, to offer to send him out equipped to capture and bring back a boatload of blacks for their fields. Forgetting his own experiences in bondage, Crusoe sets forth on his most eventful voyage.

Hardly are they started before they are beset by storms, and when the ship is wrecked on the little island which is to be Crusoe's domain for more than twenty-eight years, he is sole survivor. Now begins the real molding of his character. Because he has been willing to do anything rather than face himself and build a foundation on his own present state, just exactly that thing is now forced on him. Impulse which forever leads man away from himself apparently is the will'o-the-wisp that deserts him in some strange corner of things quite alone by himself. So evolution creates self-consciousness, and inspires experience. Crusoe slowly and with unbelievable labor builds his habitations. In his first castle, frightened by the

earthquake and the elements, he turns to his God within and shapes his inner being. From the salvage of his own vessel, and a later one of which there are no survivors, he gets needed material. He learns to make or provide certain life necessities, builds himself a summer home and in general prospers mightily.

Then comes the mutiny on an English ship and the bringing ashore of the captain and loyal members of the crew. These Crusoe rescues and so at last is enabled to leave his island and return to civilization. The finding in Lisbon, of the Portuguese captain who formerly had befriended him, the location of the many influences of his life three decades before with the passing of his family and the accounting to him of his estate in Brazil, all excellently symbolize the reservation of all life. Man's achievements and real possessions always await his living out of his necessary experiences and then again are available for him when his periods of stress are over or when impulse has given some new necessary facet to his being.

Life's reaction to the situation here dramatized is made manifest in the twentieth principle of relational being or that man must destroy in order to live. Lower processes are arrested in substance elevated to higher form, and in the deliberate termination of lesser cycles whether it be the slaughter of animal or vegetable life for food or even the use of fruit which while not ending the life of that which bears it yet destroys opportunity to the seed conscious and sub-conscious entities alike incur the obligation to the equilibrium of the universe that in compensation, makes necessary their evolution and development of higher forms and general social activities. The cannibals of the story illustrate the destructive aspect of this process and so symbolize a building-up by a tearing-down. Here is the false superiority of inferiors in which man is afraid of his equals and seeks to destroy rather than to encourage competition in the lines that most interest him. The constructive aspect is seen in Friday the companion and pupil of Crusoe and so, symbol of the personality or superficial being of the transient incarnation. The cannibal proclivities of the native, together with all the marks of his evolutionary backwardness, are deliberately stamped out by Crusoe but only for the purpose of inculcating something higher and something of greater use to Friday himself. Here is seen the nature of a real crusading. Rather than based on a desire to gratify the vanity of the crusader it is built on a frank recognition that this imposition of standards on another is necessary for the sake of a demonstration of their worth to the self, and that a distinct obligation to such another person is engendered by the destruction of his own natural impulse. Crusoe sees his responsibility to Friday because of the new necessity to him of the companionship which Friday supplies, and he only becomes sentimental and destructive when his own sharp neces-

sity is removed and he can begin to feel patronizing to the savages and others.

The personal reaction to the thread of life here uncovered is brought out in the twentieth allegory, evil seen as its own destruction. Will Atkins as one of the few named characters of the book is a glorified symbol of villainy. Starting off wrong in life and forced to bear the weight of a consciousness of evil, Atkins lives up to his reputation with all his power. Thus evil sustains itself. It has to sustain present evil-doing to avoid a self-destroying condemnation of the villainy of the past. But eventually it ends itself because it is not cumulative as pure good would be. Its memory is separative and it is dependent on novelty wherein it finds the attraction to complement its normal revulsion, and usually it needs only a justification to terminate its cycle as when in a conversion the evil-doer can feel that his evil has led him to God and that he can bless and so dismiss it forever. The Spaniards and other castaways are without character. They are neither good nor bad in the main. Theirs is a community of misfortune that allegorizes nothing but inertia. Therefore their fate is helplessness. The real value and worth of impulse is that if wrong by any chance, as in Crusoe's case and the case of more than a majority of untrained people, it at least creates the positive evil as a running away from things that eventually leads to good.

SUGGESTIONS FOR REVIEW AND APPLICATION

- (1) Why is the sea called the nucleation element of this story?
What effect does it have on the story and on the reader?
How does it involve Crusoe?
- (2) How does Crusoe illustrate the significant results of acting on impulse? What meaning is there in this for the seeker?
- (3) What makes it possible for Crusoe finally to extricate himself from his predicament? What is meant by the reservation of all life as symbolized in this story?
- (4) How and to what extent is the principle of relational being here presented applicable? How are its constructive and destructive aspects seen to operate?
- (5) What characterizes the true crusader? What purpose does Friday serve? Why is evil the source of its own destruction? What is meant by positive evil? Why does it lead to good?

FICTIONAL SYMBOLISM XXI -- EDRIS: A CONCEPT OF REMEMBRANCE

Marc Edmund Jones

This lesson is an analysis of the structure of human relationship dramatised in *Ardath* by Marie Corelli. The thread of life revealed in the story is centered in the figure of Theos Alwyn, the English poet and atheist who is completely upset because like the average human individual he is unable to make an intelligible tie with inner stirrings that he is unable to classify or explain. There is always an undercurrent in existence, or the sustaining personal unknown upon which conscious knowing is supported, and all happiness is dependent on the achievement of a sympathetic co-operation with this something within. Religion serves the purpose for the person of lower evolution because he is able to encompass the whole of this in his idea of God or for destructive details in the devil or the black forces as the complement of deity, and for the individual of middle or average evolution the scientific and philosophical ideas of physical self-sufficiency make a happiness possible in the creation of this unknown sustainment in experience by building wholly upon the personal past. Remembrance whether it be of the goodness of God traditionally remembered or of the delights of youth actually recalled now and then for the bolstering up of self in present seeming grief is the basis of all inner delight. Happiness if not gained through these moments of indwelling in the past is no differently established in the present anticipations of future memories. Marie Corelli incorporates the concept of remembrance in the racial or general human factor or the teaching of the invisible brotherhood or white lodge which is the basis of all operative occultism, and personifies it in the figure of Heliobas as the hierophant of a definite establishment of this universal and eternal Brotherhood. The events in the monastery at Dariel, and the trip to the field of *Ardath* near Babylon where an associate of the lodge dwells as a hermit, all serve to allegorize Alwyn's voyage back into the depths of self. In contrast to these inner realities is portrayed the outer world in the person of the Honorable Francis Villiers, and the ephemeral fame he conjures into being for Alwyn by the publication of his *Nourhalma*.

The dream experience in ancient Babylon, then termed Al-Kyris and established long before the Sumerian civilization of the Mesopotamian plain, is a magnificent concept because of the irony in Alwyn's dogged protection of himself as a sycophant to his former glory. Sah Luma, as Alwyn was known in his prior experience is seen the personification of vanity reveling in his position of poet laureate of Al-Kyris. Truly does a worth unschooled in self-sustainment deify its outer environment, and place itself in bondage to its surroundings by a conscription of flattery and adulation. Zabastes,

the critic, whose estimate of Sah Luma is correct, remains futile and unhappy because he too is dependent on another for his awareness of self. To no less a degree do the gentle maidens of Sah Luma's suite waste their charms, and in all this detail there is the ever-underlying allegory of an existence made fruitless and sorrowful for lack of real selfhood, real personal remembrance or real personal tie with God.

Lysia, the Nagaya high priestess of the temple, is the fascinating symbolization of evil, the ill-starred destructive remembrance that in these present later thousands of years have left Alwyn empty and unhappy within. For what was there in Lysia to enable her to endure in after-life, or to return to direct remembrance and experience? Well was she characterized by her surroundings. In Gazra, the black procurer and confidential agent of her amours, her corruption of soul is to be seen. In Zel, the hypocritical and desperately cold high priest, is seen the corruption of her mind and higher spiritual understanding. In her surrender of self and inner reality to win the king or outer show and vanity is seen the spirit of compromise that will annihilate her. Contrasted with Lysia is Edris, the angel inspiration of the Englishman, or a symbolization of the essence of his inner being and an embodiment of past achievements and stirrings to which in non-superstitious modern times he has closed his mind and heart and doomed himself to inner unrest.

Life's reaction to the situation here dramatized is made manifest in the twenty-first principle of relational being, namely, that pride cannot safely be personal. An aspirant may rejoice in achievement and glory in the acquisition of wisdom or skill but he never dares be proud of self. Personality is ephemeral even when an initiate may cling to the same personality for life after life, and when pride centers in this outer phase of the being it concentrates the urge of the soul in that part of whole-self which is most unstable and this if it is persisted in, but leads the inner or real self to destruction. Consciousness remains with the impermanent, and the greater reality is left for other and alien ensoulment. Thus Zephoranim, the mighty king, accomplished great deeds while he labored for his city and his people. While his pride was in his stewardship he was irresistible, and this earlier Babylon became a metropolis of worth to the world. But when the king began to center his pride in himself and to make his goal the sullied caresses of a depraved high priestess his city fell, and his fate was to share her annihilation. Similarly the youth, Nir Jalis, as long as his pride remained within the bounds of illicit intimacies themselves was able to possess the tiger's mistress on occasions convenient to her, but when his pride came out in the open where it had scant justification his end was speedy and in detail horrible.

The personal reaction to the thread of life here uncovered is brought out in the twenty-first allegory: Prophecy to be true must predict and reveal drifts and tendencies, but to be prophecy must be more than prediction to the extent that its giving modifies events. Khosrul was the Elijah-Isaiah-Jeremiah of Al-Kyris and leader of the inner or secret sect of prophets to which Zuriel also belonged, together with many others in the city. Fore-shadowing may be properly used as in the story of Jonah, "at whose hands Nineveh some four millennia later was saved," but Khosrul failed because he depended on direct mass appeal. The mass may only be moved in terms encompassed by them. They must be spoken to in terms of their own existing prejudices. For any higher message they depend on the preliminary winning of their leadership. Jonah succeeded because he won the king, and so carried the people. But Khosrul merely scolded Zephoranim, or impeached him to his own people, and so struggled futilely. Far different was the working of the Hebrew prophets, who either won the kings directly or worked through them vicariously. Niphrata is the one who really saved the soul of Sah Luma because she dramatized to the poet his own inner feelings in a plane higher than he had previously been able to encompass. She brought remembrance of higher things and perhaps might even have been a bit of Edris in herself. She saved Sah Luma because he was unable to call her back to purely physical things or because she revealed the poetry of life itself and lifted poetry to its real and eternal place as pure and unmixed prophecy.

SUGGESTIONS FOR REVIEW AND APPLICATION

- (1) On the establishment of what co-operation is all happiness dependent? Why is this so? How is it accomplished?
- (2) What is meant by the concept of remembrance, and what function does it perform? How is this illustrated in the story?
- (3) What constitutes the fruitlessness of existence? How is this allegorized here?
- (4) What parts do Lysia and Edris play? When does pride become personal? Then what happens? What should be the right expression of pride?
- (5) What constitutes true prophecy? On what is it dependent? Why do the Hebrew prophets represent it so well?
- (6) What makes a book popular? What makes it live? Why do you think this story was chosen to symbolize a concept for the seeker's use? What fundamental, over-all purpose has been exemplified through this lesson?

FICTIONAL SYMBOLISM XXII -- LOSSIE: A CONCEPT OF REWARD

Marc Edmund Jones

This lesson is an analysis of the structure of human relationship dramatized in *Joseph Vance* by William de Morgan. The thread of life revealed in the story is centered in the figure of the title character, Joseph Vance, of whom the pretense is that he is also the author of this ill-written autobiography, and from delightful boyhood in the slums of London to an eventually happy elder period of life in Italy following the close of the story, the book carries the reader through as lovely an enfoldment of human character as exists in the English language. Peter Gunn, the butting sweep is the central figure of the childhood period, stamping in the mind of the little nipper the events at the public house or the Roebuck and the preliminary drunkenness and worthlessness of his father. The quarrel between Vance and the sweep over the insect found in the beer, with the disabling of Vance, leads to the little boy's attempt to avenge his father through the throwing of a bit of broken bottle that blinds the sweep in one eye. This secret kept carefully from the mother is the getting even with his opponent which so delights Vance many years afterwards on his death bed. Here is life on its lowest plane, with the long suffering and unnamed mother alone looking forward and upward. It is allegory in truth of the depths of first personal self-awareness from which each soul must arise.

Dr. Thorpe of Popular Villa is the interesting old gentleman through whom the happiness of the nipper and the good fortune of Vance Senior have their fascinating beginnings. Never has an author conceived so happy an idea as the second-hand signboard which by a change of one letter from "C Dance" puts the father of Joseph into the building business and leads them both to the house of the book's heroine. There are four younger Thorpes all told; the oldest boy Oliver (Nolly) who makes good and the younger, Joey, namesake of the nipper as it were and of an age, spoiled and a drag upon everyone concerned through the whole of the latter part of the story. The oldest girl, Violet (later Lady Seth-Pettigrew) is only of moment in precipitating trouble, but the younger, Lucilla, is the Lossie (i.e., Loosie) on whom everything depends. De Morgan unconsciously here but in the intensity of his conception has given an excellent illustration of the underlying fourfold nature of all conscious life and expression with Joey Vance supplanting in strength the weakness of Joey Thorpe, that is, cultivated personality replacing the normal superficial personality of the average person; and Lossie beautifully symbolizing the flowering of the sustaining active will and matter.

In Archie (Bony) McAllister and Jeannie McGaskin are to be seen the central characters through whom Joseph Vance's early adult life is actuated. The engagement of Lossie Thorpe to General Hugh Desprez is a fearful blow to her protégé, the nipper who has somehow never reflected on himself as a man, and in the events here the story so poignantly true to life, shows two characters inevitably meant for each other yet first contracting successful and happy marriages in each case with one to whom there is no eternal or underlying tie. In other words the student should learn the lesson that outer experience seldom manages to teach him, or the fact that ideals are made real in matter and are not the product of outer circumstances or in any way dependent on them. The shock at separation from Lossie profoundly affects both Joseph and his father. It is the withdrawal of Lossie's sustainment that finally lets the old gentleman lapse back into his drinking habits and Vance Senior proceeds to matchmaking and selects Jeannie for his son. But it is not Miss McGaskin but rather the sister of Lossie's closest friend to whom young Vance is at last seriously drawn.

Life's reaction to the situation here dramatized is made manifest in the twenty-second principle of relational being, namely, that idleness is its own genius, and in nowise a result of any external condition. The characterization of Christopher Vance, the father of Joseph, is extraordinarily fine, and literature has few as well-drawn examples of native shrewdness. From the man's loss of his job at Fothergill's largely because of his gift of language until the building of his great business upon no greater a foundation than a board nailed upon his house, Vance is wholly actuated by a desire to give his nipper something better than he himself has known. For the doing of this he is completely dependent on his wife and on Lossie since that which has priorly made his drifting possible and will subsequently permit his lapse is the lack of a self-contained and inwardly cultivated urge or drive or that which Joseph possesses through the whole of his life in Lossie. Without reward no man will exert himself, and the purpose of spiritual instruction is to give the seeker the knowledge of inwardly gained and eternal rewards not in any way dependent on external and so transient circumstances. In this getting of a center for self there can be no compromise and no acceptance of lesser goals, therefore Pheener (Seraphina Dowdeswell) cannot supplant the deceased wife and mother who has been the original sustainment of Vance, Senior. Marriages of convenience or like associations, alliances and substitutions of all sorts always fail to produce any real result. Vance cannot lose the sense of his own lower-classness as the only center he has, and he slumps out the moment he has no longer the reason to be.

The personal reaction to the thread of life here uncovered is brought out in the twenty-second allegory or in the phenomenon of

friendship or association as something that must be built and nursed into being and that never just happens. Jane Spencer, sister of Sarita and previously known to Joseph Vance merely as "Grizzle" is the soul that will be linked to his in moments of real and enduring happiness, wholly independent of the underlying tie to Lossie. For is it not true that love is encompassing in nature, and that the threads never conflict except circumstantially when one yields too great a power to outer and transient things? The sharp and unexpected pain of the first separation between Jane and Joseph brings about the slow and sure culture of a real love, and this marriage is truly happy with no foreshadowing of its tragic and beautifully-told end. Understanding remains forever the real basis of any worthwhile human associations, and therefore it is that Joey Thorpe's weakness and lack of realization brings about the trouble and the abandonment of little Christoforo, whom Joseph Vance adopts. Because Joseph Vance cannot explain to Lossie without blackening her brother he permits an obvious misunderstanding to persist, and this is the death of any real rapport between them. The story is really at an end, but there is too much between these souls to permit life to end without some measure of compensation, and so kindly circumstances aided by a little inner intuition in Lossie's heart at last break through the false appearances and bring them together.

SUGGESTIONS FOR REVIEW AND APPLICATION

- (1) From what depths must each soul arise? At what moment? In what manner? What important part does the second-hand signboard play?
- (2) What may the four Thorpe children pertinently represent? Who is Lossie and how does she become an essential part of the unfoldment of Joseph Vance?
- (3) What relation exists between ideals and outer circumstances? How do you interpret the principle of relational being dramatized in this lesson? What will you do about it?
- (4) What is the real cause of the decline and end of Vance? Of what does the phenomenon of friendship consist?
- (5) What is the real basis of all worthwhile human associations? How does this story illustrate this point? How does the author show the unfoldment of character from childhood through adulthood? How may this become symbolical to the aspirant?
- (6) What makes a book popular? What makes it live? Why do you think this story was chosen to symbolize a concept for the seeker's use? What fundamental, over-all purpose has been exemplified through this lesson?